THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 898 *Friday, Oct.* 15, 1824. *Price* 1*d.*

Covent Garden Theatre.

THE great success which the celebrated piece of *Der Freischutz* met with at the English Opera-House, had induced the managers of this theatre to produce it in the most perfect manner. Accordingly, a new translation and adaptation of it was made, and the Opera was presented last night for the first time. At an early hour the house was crowded in every part; and every one seemed anxious to hear the beautiful music of WEBER executed in one of the finest theatres in the world. The orchestra had been enlarged for the occasion, and many persons added to the choir of the establishment. All these preparations, and all the eager curiosity of the public, happily proved not to have been thrown away. Never was the effect of beautiful and grand music more delightfully produced than in numerous instances on this occasion. The overture was rapturously encored, and so was the following famous hunting-chorus at the end of the piece :—

What joys are the life of a hunter surrounding,
For whom foams so richly the cup of delight!
With rifle and horn, through the broad forest bounding,
Or stretch'd in its shade, by the streamlet so bright,
How glorious to see the fleet stag vainly flying,
The hound in the greenwood, the hawk in the air;
The pastime of princes, all others outvying,
No sport upon earth with the chase can compare.
Yoho, tra la la! &c.

Not even with day is the hunter's sport ended—
The midnight to him is as dear as the noon;
For when the bright sun in the west has descended,
To light him uprises his lady the moon;
By her yellow beam led, through the deepest glens hieing,
The wolf and the wild boar he tracks to the lair,
The pastime of princes, all others outvying,
No sport upon earth with the chase can compare.
Yoho, tra la la! &c.

The singing by Miss PATON, as *Bertha*, was excellent: the long *scena* in the second act, was given by her with a power, a sweetness, and brilliancy of tone, that commanded the admiration and loud applauses of the whole audience. Miss LOVE, as *Lina*, also sang with

her accustomed talent; and Mr. PEARMAN, as *Wilhelm*, gave his songs with all the taste for which he is so conspicuous. Mr. ISAACS sang the Bacchanalian song very well, and was encored amidst some opposition. The chorusses were excellently performed; and the whole was a vocal and instrumental treat of the finest kind. With respect to the drama itself; we think the present version has more the air and effect of opera than the piece produced at the English Opera-House; which latter was more melo-dramatic in its arrangement.—The most material alteration in the plot of the present piece, is, that the character named *Killian* is made the medium *Caspar* employs in assisting to cast the balls, and to fire the seventh bullet, which he hopes the dæmon will direct to the heart that repelled him and beats for *Wilhelm*—the heart of *Bertha*. Altogether, the *Der Freischutz* of this theatre is a most interesting piece The famous Incantation-scene was produced with a terrific effect surpassing conception: it is impossible to convey an idea of this scene; it represented the gloom of midnight hanging over the Wolf's Glen—the moon eclipsed—the magic circle formed—the wind's hollow sound breathing through the forest—the spirit, invoked, appearing in the opening rock enveloped in flames—the casting of each bullet, attended by the chorus-howling of dæmons and noises resembling the discharge of artillery and fire-arms—the skeleton chase in the sky—the assemblage of frightful monsters creeping and in the air—a chariot of fire bearing death a skeleton of flame—nature herself overthrown, amidst the war of elements, until the whole presented immeasurable discord, and all the burning glory of the destroying dæmon! This scene closed amidst the cheers of the audience; and at the termination of this romantic Opera, the most decided and enthusiastic applauses were bestowed on the whole.

Haymarket Theatre.

THE performances here last night were attended by a crowded and delighted audience.

ADELPHI THEATRE.—The lateness of the hour at which the curtain fell prevents our giving a detailed critique on *Valmondi*. We can merely state that the scenery is splendid, and highly picturesque, the decorations and dresses rich and appropriate.—Much of the music met with approbation. Mr. WRENCH, after a neat apology for some inaccuracies of the representation, gave out the melo-drama for repetition amidst unmixed applause. We shall, on a future occasion, report upon it.

OLYMPIC.—Last night this little Theatre was numerously attended. The amusing piece of *All at Coventry* went off with its usual applause, and was followed by *Hydrophobia*, in which there is some pretty dancing. *The Exeter Mail* concluded the evening's performances, and kept the audience in continual laughter, and the various parts were tolerably performed.

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Theatre Royal, Covent Garden.

This Evening, (2nd time here) the Opera of

Der Freischutz ;

Or the Black Huntsman of Bohemia.

Ottocar, (Baron of Hohenwalde) Mr BAKER,
Conrad, (Hereditary Grand Warden) Mr EGERTON.

Caspar, Wilhelm, Herman, Hans, Mathew, } Yagers of the Forest, { Mr BENNETT, Mr PEARMAN, Mr J. ISAACS, Mr TINNEY, Mr LEY,

Killian, (a Peasant) Mr KEELEY,
The Black Huntsman of Bohemia, Mr EVANS,
The Wild Witch of the Wolf's Glen, Mr AUSTIN,
Christopher, (Landlord of an Inn) Mr BLANCHARD,
Hermit of the Forest, Mr CHAPMAN,
Bertha, (daughter of Conrad, betrothed to Wilhelm) Miss PATON,
Lena, (her Companion) Miss LOVE,
Mariana, (daughter to Christopher) Miss J. SCOTT,
Elena and Stella, (Peasants) Miss HENRY and Mrs BOYLE.

SCENERY.

Act 1.—The Village of Hohenwalde. The Trial of Skill in Shooting at the Target for the Prize Shot, National Waltz by the Peasantry The Hermitage in the Forest of Hohenwalde.---The Forest, and Wilhelm's Cottage.

Act 2---An Apartment in the Forest House.---The Village Inn.---The Wolf's Glen.---The Incantation---Caspar's Summon's and the Magical Appearance of the Black Huntsman of Bohemia---The Ceremonies in *Casting of the Magic Balls.*

Act 3,---The Exterior of the Hunting Lodge—The Forest—Bertha's Chamber—The Hunting Camp, with the Ceremony of Shooting for the Office of Ranger of the Forest.—The awful appearance of the Black Huntsman, who seizes on his Victim amidst the Fires of *The Burning Forest.*

To conclude with a Farce, call'd

THE POACHERS.

Count Elberfeldt: Mr COOPER, Sourkout, Mr BLANCHARD,
Baron Wolfenstein, Mr JONES,
Countess de Lisle, Mrs CHATTERLEY, Annette, Mrs VINING,
Countess Elberfeldt, Mrs FAUCIT. Grizette, Miss LOVE,

To-morrow, Der Freischutz, with Cent per Cent.

Theatre Royal, Hay-Market.

This Evening, Shakspeare's Comedy of The

Merry Wives of Windsor.

Sir John Falstaff, Mr DOWTON,
Justice Shallow, Mr YOUNGER, Ford, Mr COOPER,
Master Slender, Mr HARLEY, Sir Hugh Evans, Mr WILLIAMS,
Page, Mr W. JOHNSON, Fenton, Mr MELROSE,
Host, Mr LEE, Dr. Caius, Mr W. WEST,

Mrs Ford, (3rd time) Mad. VESTRIS, Mrs Page, Mrs GARRICK,
Anne Page, Miss POVEY, Mrs Quickly, Mrs WINDSOR,

The following are Selections from Shakspeare.

Act 1.—Song, "With thee, fair Summer's joys appear" Mr Melrose,
Act 2.—Song. "When it is the time of Night" Mrs Garrick.
Song, "Crabbed Age" Madame Vestris.
Duet, "Love like a Shadow flies" Mr Melrose & Miss Povey
Act 3.—Duet, "All that Glitters" Mad: Vestris & Mrs Garrick.
Song, "Come smiling Hope" Miss Povey,
Act 4.—Duet, "I know a Bank" Mad Vestris & Miss Povey.
Song, "When lucid Dew drops" Madame Vestris,
Act 5.—Duet, "When Daises pied" Madame Vestris & Mrs Garrick
Chorus, "Trip, trip away" Miss Povey & Chorus
Finale, "Away, away, make holiday.

To which will be added, the Operatic Comedy of

Sweethearts & Wives.

Admiral Franklyn, Mr WILLIAMS.
Billy Lackaday, Mr LISTON,
Sandford, Mr MELROSE, Curtis, Mr LEE,
Charles, Mr VINING,
Eugenia, Mrs T. HILL,
Mrs Bell, Mrs C. JONES, Susan, Mrs GARRICK.
Laura, Madame VESTRIS.

To-morrow, The Road to Ruin, Sophia, Miss KELLY, her first appearance at this Theatre.